Notes on the Rangpur Dialect.—*By* G. A. Grierson, C. S., *Rangpur.*

Rangpur is and always has been a border country. With the Koch State and the Bhútan Dvárs on the north, the wild tribes of Ásám on the east, the advancing tide of Aryan civilization, and subsequent Muhammadan conquest pressing on from the west, and, worst of all, the hated Vangála from the south, it is but natural that these conflicting elements should have left deep traces of storm and turmoil on the inmost life of the people. The district itself long formed a part of the *Kraun'cha* or Koch Bihár kingdom, and being particularly exposed to invasion from all sides, it is covered with sites of battle-fields, and abounds in legends relating to national heroes. The people themselves have a legend that they are descended from a remnant of the Kshatriyas who escaped the destroying axe of Paraśu Ráma, and it is possible that a few of such families may have settled on this debatable ground, and have found a new home and a new Ganga on the banks of the Brahmaputra. They say that the Kraun'cha Himálaya takes its name from those recreant *(Krukta)* warriors who abandoned their father's faith, pure in its Vedic simplicity, for the dread gods of the dwellers of the mountains ; and they point to their caste names and their strange religion in confirmation of the theory. Be that as it may, it is certain that Rangpur contained Hindu colonists at a very early period of Indian History. The name of one of its rivers—the Karatoyá—is even mentioned in the Mahábharata, and the Lohityá, a portion of the Brahmaputra, which borders the extreme east of the district, is also alluded to (*Bhíshma Parvan*, 376).

As usual, little attempt seems to have been made to proselytize the aboriginal inhabitants. The Hindu, while probably the most receptive, is the least missionary religion in the world. The wild savages were allowed to retain their demon worship, their "Hudum Deo", and their rites of almost Tántrik obscenity, and were formed into a caste of *Dásas* with their own customs (flesh-eating, widow marriage, polygamy, and even polyandry), their own gods and their own language. In process of time, other and even lower castes were formed, *Chaṇḍálas* and *Bhúmi-mális* for instance, and the Dásas taking up the name of their former *Rája-putra* masters, called themselves, or were called by their humbler brethren, *Rája-vaṃśyas.* Such is the story of the Rájba*ṃ*sí caste, which now includes within its bond sixty per cent. of the Hindus of Rangpur.

In such a legendary history it is of course impossible to fix dates, or even to assign eras for these changes. The earliest king whose name I have found mentioned in local songs is Mánik Chandra, a *baniya* by caste. Of course he is stated to have lived in the *Satya Yuga,* which gives no era

whatever; but I think it will be evident from a perusal of the epic poem called Mánik-Chandra-Rájár-gán, that he must have lived at a very early date, considerably before the Muhammadan invasion under Sháh Ismá'íl Ghází, A. H. circ. 850, of whom an account was given by Mr. Damant, in Vol. 43 of the Journal. No character is more popular than Ismá'íl Ghází in this district, and the popular songs teem with allusions to him; and yet the epic poem above-mentioned contains no mention of him or of any Musalmán whatever. I therefore conclude that this epic must have been originally written, or rather composed, for it has been unwritten till lately, before Ismá'íl Ghází's time, and, as it makes Mánik Chandra a king of the good old days, "when saints were many, and sins were few," he must have lived a considerable time before the Musalmán invasion.

This invasion was another important factor in forming the character and language of the people. Rangpur was for years the battle-ground between the Kraun'cha Hindus, and the invading Yavans from the west. We have traces of this existing in the topographical nomenclature of the present day: there are *Maghal Bachá* where a Hindu General escaped from the enemy, and *Maghal hát*, where one of the numerous treaties of peace was signed, and several other similar names throughout the country. But perhaps the most pregnant sign of the magnitude of the forces which were insensibly moulding the condition of Rangpur for future centuries is the existence to the present day of a vast dyke extending right across the district from east to west.

It was built to aid the defenders in withstanding Musalmán invasion. South of it, and when that became untenable, south of another farther north, were conquering foreigners, bearded strangers, bringing a new language and a new religion, and armed with all the hatred for the Káfirs which a strange language and a strange religion can give. For years the rule over the populace south of these dykes was the occupation of conquerors and not the colonization of immigrants, and that region has never since rebounded from the oppression. The Parganas south of the south dyke, are the most backward in Rangpur, and the despair of its rulers. They abound in moderately wealthy Muhammadans, descendants of the followers of Ismá'íl Ghází and his compatriots, but the ra'iyats are a tribe of fetish be-ridden savages worthy of the pen of a Burton or Cameron. Too ignorant to betake themselves to the refuge of the law, their sole idea on seeing a stranger is, that he is come to extort more money from them, and thereupon they run into the jangals and hide themselves. They do this not only when the stranger is a native official, but even when he is a European. I myself have gone into villages, and have had the greatest difficulty in finding a man who was brave enough to speak to me. I would not wish it to be thought, that what I have just written has been exaggerated: it is

merely a copy, and in some parts a verbatim copy, of district reports: and it is fully borne out by my own observations.

As might have been expected, this tract forms a rich mine for the investigator into aboriginal folk lore.

The people, Muhammadans and Hindus alike, worship two gods, the *Buṛhí Deo*, and *Hudum Deo*. The first is a bamboo set up in the earth, to which are hung half a dozen rags and perhaps an old bottle or two. The worshippers have no distinct reason for cultivating it, except a vague idea, that if they do not, some undefined evil will probably befal them; and so they do púјá to it, by attaching to it any old refuse they may find in their house.

The other is a kind of Indra, worshipped only by women, and only in the time of drought. They set up a plantain tree at night at a cross-road, and dance naked round it singing songs of the most horrible obscenity.

Such is the state of those who live south of the dyke. That of those on the north side presents more favourable aspects. While the former country was occupied by a foreign army, the latter was held by a people who fought for themselves and their religion with a certain amount of success. Northern Rangpur was never effectively held for any length of time by the Muhammadans, and the result is that the greater part of its population is Hindu at least in name. Although degraded, the people are not so degraded as their brethren of the south. It is true that they follow few of the customs of Hindus born nearer the source of Aryan civilization in India, situated so far to the west,—but one thing has been ineradicably stamped in their character, they know that their ancestors fought for their religion, whatever it is, and were able to retain it. There has thus been begotten amongst them a sort of local patriotism, which, if it has occasionally been a bar in the way of attempts made to help their progress, has at the same time had an effect which cannot have been otherwise than invigorating.

It may sometimes have tended to patriotism in a "parochial" sense, but it has taught the people to think for themselves and to act for themselves, and, above all, to see that under the English *Ráj* there is a reign of law which is the same for the poor man and the rich.

I have been engaged for some time past in collecting the folk-songs of Rangpur, and nowhere is the difference between these two belts of country more easily perceived than in a comparison of them. Those of the northern tract are often semi-religious lays with subjects taken from the Mahábhárata or Puráṇas, but with an individuality about them, in their language and character, which stamps them with their owners' names. Some of them are really ambitious productions, with snatches of poetry in

them which might please even a fastidious taste, and one already mentioned deserves special notice. It is of considerable length, about seven hundred and fifty verses, and has been handed down by word of mouth for generations in a family of *Yogins*, who make their living by singing it and other songs. It is a kind of epic, and describes the life of two ancient kings of Rangpur, who lived in the *Satya Yuga*, named Mánik Chandra and Gopi Chandra. I have been fortunate enough to obtain a copy, taken down from the Yogins as they recite it; and I hope at some future date to be able to give a full account of it. Amidst much that is puerile and exaggerated, it contains many true touches of poetry, and gives some valuable information as to the customs of the country in bygone days. It has of course undergone many changes in its passages from mouth to mouth, but from internal evidence, as I have already said, I believe it to have been originally composed before the Musalmán invasion.

This and other northern country songs, it should be noted, are remarkable for their hatred of the *dakshiṇa deśa*, from which the evil-mind Vangála comes.

The songs of the south are, on the contrary, either short erotic lyrics, of which the less said the better, or hymns sung in honour of *Hudum Deo* or at the Kártṛika pújá, which surpass even them in obscenity. Destitute alike of wit and of poetical feeling, they can do nothing but disgust the most unimpassioned and impartial investigator.

I propose now to give a short sketch of the grammar of the very peculiar dialect spoken in Rangpur, with a few specimens of the songs which are best adapted to illustrate my remarks thereon.

The Alphabet.

The Alphabet of course is nominally the same as that of Bengálí, but it contains sounds which are, I believe, unknown to that language.

For instance there is a liquid, generally a substitute for a regular रिल् *ril* (*e. g.* मैल्लाम for मरिल्लाम), which is much more nearly the Tamil lingual *l* than any other sound with which I am acquainted. It is sometimes heard at home in the London streets, when in the morning the milkmen cry "*milk.*"

With regard to the pronunciation of ordinary letters it must be remarked that—

(1.) An initial र् *r* is almost always elided, and generally a following अ *a* vṛiddhied into आ *á*. Thus रन्धिते *randhite* "*to cook*" and रव *rava* "*voice*" are always pronounced आन्धिते *ándhite*, und आओ *á-o* respectively. Sometimes a reverse process takes place and a र् *r* is supplied where not required. A good example is रिविनिउ एजेण्ट् *revenue agent*, which is pronounced इविनिउ रेजेण्ट् *iviniu rejeṇṭ.*

ल् *l* and न् *n* are interchangeable at pleasure, especially when initial, or forming the last syllable of a word. In some parts of the country the people seem to have lost all power of pronouncing न् unassisted by a subsequent conjunct letter. Thus बानाइल *báná-ila*, "he made" may become बाल्लान *bálána* or बाल्लाल *bálála* or बानाल *bánála*. लक्ष्मीपुर *Lakshmípura* becomes नखिपुर *Nakhipur*.

(3.) Aspirated are interchanged with unaspirated letters, and *vice versa*. Thus दैवकिनी *Daivakiní* is also pronounced दैवखिली or दैवखिनी *Daivakhilí* or *Daivakhiní*.

Similarly ये *je* and झे *jhe*, who. गर्भ *garbha* and गर्ब *garba*, a womb. बाधा *bádhá* and बादा *bádá*, hindrance. बोझा and बोजा *bojhá* and *bojá*, a burden. भेना and विना *bhená* and *viná*, looking away.

(4.) The vowels इ *i*, ई *í*, and ए *e*, are freely interchangeable. For examples, see above.

(5.) With regard to other letters—

(*a.*) अ *a* can take almost any vowel sound, except that of *a* in "America." As an extreme instance I give करिया *kariyá*, which is pronounced कैरे *kaire* or rather *koire*, having done.

(*b.*) इ *i* is frequently omitted, the consonants on each side forming a conjunct. Thus, बान्धिते or बान्धते, *bándhite* or *bándhte*. It is also sometimes inserted between the members of conjuncts.

(*c.*) Single medial surd letters are elided optionally. Especially ख् *kh*, also ब् *b*, व् *v*, and य् *y*.

E. g., सइ *sa-i* for सखि *sakhi*, देओ *de-o* for देव *deva*, पिअ *pia* for प्रिय *priya*. Compare *Vararuchi*, II. 2.

(*d.*) छ् *chh* is always pronounced as a dental स् *s*. आछे *áchhe*, is, becomes आसे *áse*. Compare *Vara.*, II. 41, for a reverse example.

(*e.*) स् *s* is never pronounced as a dental, but always as ष् *sh*, the reverse of *Vara.* II. 43.

(*f.*) ज् *j* and य् *y* are often pronounced as *z*, and this not only in Arabic and Persian words, but in such words as यन *zan*, when, for यखण *jakhaṇ*.

(*g.*) Similarly फ् *ph* sometimes becomes *f*.

(*h.*) ब् *b* sometimes becomes म् *m*. For example see the verb paradigms.

(*i.*) As in ordinary Bengali, य् *r*, and व् *v* interchange with ज् *j* and ब *b* respectively. र् *r* also interchanges with ड् *ḍ*.

(6.) Conjuncts. I know of no rule under which these can be brought. They are made and decomposed *ad libitum*. य् *y* and व् *v* at the end of a compound are pronounced as in ordinary Bengálí. र् *r* at the end of a compound is generally detached, as in परान *parán* for प्राण *práṇa*. *Vara.*, III. 62. Sometimes, however, it is dropped, as in पिअ *pia* for प्रिय *priya*. Compare *Vara.* III. 3. At the commencement of a compound it has little effect beyond strengthening the letter underneath. *E. g.* पुष्करिणी *pushkariṇí*

a tank, becomes पुष्कार्णी *pushkárṇṇí,* which is pronounced almost like *pushkáṇṇí.* *Vara.* III. 50.

A noticeable exception to the rule of separation is the preposition प्रति *prati,* which becomes पति; see *Vara.* II. 7, and *Hema-Chandra's* sútra *Pratyádau ḍaḥ* according to which the *prákṛit* form is *paḍi,* and not *pati.* Also, as regards the elision of र *r,* see *Vara.* III. 3. Other compounds can only be settled by comparison and selection.

Nouns.

The following are the terminations, in the declension of nouns :—

Singular.		*Plural.*
Nominative	— or ए	रा, गुला
Objective } Dative }	ओक, क	गुलाक
Instrumental	हाताय़	गुला हाताय़
Ablative	थने, ठाँइ	गुलाथने, गुलाठाइ
Genitive	र	गुलार
Locative	त	गुलात

Thus वालक a boy is declined—

Nom. वालक or वाल्के
Obj. वालकोक or वालकक
Inst. वालक हाताय़
Abl. वालकथने or वालकठाइ
Gen. वालकर
Loc. वालकत
and similarly in the plural,
वालक गुला, &c.

Adjectives.

These call for no remarks. They are without gender or inflection, except when used as substantives.

Pronouns.

As might be expected, their forms are many for each person. The most common are as follows:

First person मुइ, मइ, मोँ, हामि, आमि, हामरा.
Second ditto तुइ, तइ, तोँ, तुमि.
Third ditto इँ *this* ओ, *this* or *that.* ताँ or तैँ or ताञि *that* or *he.*
Relative याँ, or याँइ or याँञि, *who.*
Interrogative काँ, or काँइ or काँञि, *who ?*

Samples of Declension.

Nom.	मोँ	I	हामि or हामरा
Obj.	मोँक, मोँके	me	हामाक, हामाके
Inst.	मोँर हाताय़	by me	हामार हाताय़
Abl.	मोँर थने, or ठाँइ	from me	हामार थने or ठाँइ
Gen.	मोँर	of me	हामार
Loc.	मोँत	in me	हामात

Similarly are declined तोँ *you*, ताँ *that*, योँ *who*, &c.

इँ, *this*, is declined as follows:

इँ, इँमाक, इँमार हाताय़, &c.

The plurals of all these words follow the analogy of substantives.

The two most interesting forms amongst the above, to my mind, are हामि and हामरा. The first is the missing link between the Bengálí आमि and the Hindi हम, both of which are plural honorific forms. हामरा is interesting as showing the process by which in almost every language, plural honorific forms supersede the usual singular. हामरा is the plural of हामि, which is itself a plural form. हामि, however, by constant use has acquired a purely singular sense, and thereby ceases to be honorific, and a fresh plural of a plural has to be coined to supply the deficiency. I may mention that तोमरा is also used in a similar singular sense for "*you*" in the north-west of the District.

Another point worth noting amongst these pronouns, is the characteristic ending in आंइ, उाञि, or आंय़, which are all local variations of the same sound. This is the characteristic ending of most of the *sarva-namám*, mistranslated "*pronouns.*" Thus we have सव्वांय not सव्व meaning "*all.*"

It is worth enquiring into, how numerals in so many languages came to have not only original Áryan pronominal inflexions, but pronominal terminations showing the most manifest signs of, and being the result of modern phonetic decay. Such an enquiry, however, would necessitate discussing the whole theory of pronominal declension, a task which I willingly leave to more competent hands. What I have set myself to do is to record facts, and to leave others to draw inferences from them.

I here give specimens I have collected of the commonest pronominal forms, in the form of a "Philological Harp."

Pronoun.	Place.	Time.	Manner.	Quantity.
Determinative.				
this इं, एंइ, एंइना, हेंइ-ना, एंयं,	*hither* इत्ति, एत्ति, एटे, एठे, एइटे *here* हित्ति, हेत्ति, हेटे, हेइटे,	*now* एला, एखने, हे-खने, एवेला	*thus* एदान्, एइदान्, हेदान्, हेमन	*this much* एत, हेत.
Demonstrative.				
that तां, तांय, तांञि, ओ, ओंयें, ओकेना.	*thither* उत्ति, ओत्ति, ओटे, ओठे, ओइटे, *there* सित्ति, सेत्ति, ऊत्ति,	*then* सेला, सेखन्, ओ-वेला	*in that way* ऐदान्, सेदान्, ओदान्, सेमन्,	*that much* ओत, तत, सेत,
Relative.				
who यां, यांइ, यांञि, झांय़.	*whither and where* यित्ति, येत्ति, यत्ति, येटे.	*when* येला, झेला	*how* येदान्, येमन्, झेदान्, झेमन्	*how much* यत, झत.
Interrogative.				
who? कां, कांय़, कांइ, कांञि	*whither? and where?* कुत्ति, कोटे	*when?* कोन्वेला, कोन्-सम	*how?* केदान्, केमन्,	*how much?* कत.

Verbal Forms.

Prefatory. As will be seen the main scheme of the Rangpurí conjugation is founded on that of classical Bangálí. To bring this out more clearly, I shall give the two paradigms in parallel columns. As usual in local dialects, the so called non-honorific or, in reality, singular form, is preferred to the honorific plural form usually found in the books.

In book-Bangálí there are few irregular verbs. The two commonest examples are याओन *to go*, and आछन *to be.* The former has its past participle गिया and गेल instead of याइया and याइल, and the latter has its Imperfect tense छिलाम instead of आछिलाम.. The regular forms are, however, sometimes used in poetry, and I have remarked that the peasantry of Bard-

wán and the neighbouring districts occasionally use those of याओन in conversation. In the northern half, however, of Rangpur the regular forms are the rule and the irregular the exception. Indeed in conversation, आछिनु and not छिनु is always used.

Paradigm.

The verb पेटान to strike.

		Book form		*Rangpur form.*
			Present.	
1st person		पेटाइ	*I* or *we strike*	पेटाओँ
2nd	„	पेटाइस		पेटाइस्
3rd	„	पेटाय्		पेटाय्
			Present Definite.	
1st	„	पेटाइतेछि	*I am* or *we are striking*	पेटाइतेचोँ
2nd	„	पेटाइतेछिस		पेटाइतेचिस्
3rd	„	पेटाइतेछे		पेटाइतेचे
			Imperfect.	
1st	„	पेटाइलाम्	*I* or *we struck*	पटानु
2nd	„	पेटाइलि		पेटाइले or पेटाइलु
3rd	„	पेटाइल		पेटाइल
			Imperfect Definite.	
1st	„	पेटाइतेछिलाम्	*I was* or *we were striking*	पेटाइवार नागिचिनु or पेटाइतेचिनु
2nd	„	पेटाइतेछिलि		पेटाइतेचिलि
3rd	„	पेटाइतेछिल		पेटाइतेचिल
			Perfect.	
1st	„	पेटाइयाछि	*I* or *we have struck*	पेटाइचोँ
2nd	„	पेटाइयाछिस		पेटाइचिस्
3rd	„	पेटाइयाछे		पेटाइचे
			Pluperfect.	
1st	„	पेटाइयाछिलाम्	*I* or *we had struck*	पेटाइचिनु
2nd	„	पेटाइयाछिलि		पेटाइचिलि
3rd	„	पेटाइयाछिल		पेटाइचिल
			Aorist and Conditional.	
1st	„	पेटाइताम्	*I* or *we used to strike* or *should strike*	पेटाइताम्
2nd	„	पटाइति		पेटाइते
3rd	„	पेटाइत		पेटाइत

Future.

1st Pers.	पेटाइव	*I* or *we shall strike*	पेटाइम or पेटाइमु or पेटाम्रौँ
2nd „	पेटाइवि		पेटावु
3rd „	पेटाइवे		पेटाइवे

Imperative.

1st „	पेटाइ	*Let me* or *us strike*	पेटाऔँ
2nd „	पेटा		पेटा or पेटाम्रो
3rd „	पेटाउक		पेटाउक

INFINITIVE AND PRESENT PARTICIPLE.

पेटाइते *To strike* or *striking* पेटाइते

VERBAL NOUN.

पटान *a striking* पेटान

CONJUNCTIVE PAST PARTICIPLE.

पेटाइया *having struck* पेटाय्या &c., &c.

ADVERBIAL PAST PARTICIPLE.

पेटाइले *having struck* पेटाइने

GERUND.

पेटाइवा	*striking*	पेटाइवा
पेटाइवाके	&c.,	पेटाइवाक
&c.		&c.

Inceptives and potentials are formed by the genitive of the gerund, and not by the infinitive, with नागन and पारण respectively. Thus पेटाइवार नागौँ *I begin to strike.* पेटाइवार पारौँ *I can strike.*

With reference to the above Rangpurí forms, I would mention that in the course of my reading I have met many of them in plays, in the conversation of persons who are not supposed to inhabit Rangpur. I do not for a moment pretend either that the forms I have given are all necessarily peculiar to Rangpur, or that I have by any means suggested all the possible varieties. I have only given the forms usually current amongst the lower orders of the District.

OTHER MISCELLANEOUS GRAMMATICAL FORMS.

I have already shown one point of resemblance between Rangpurí and Hindí in the word "I" हामि.

There is another form of the genitive, which may, I believe, be connected with the well-known Hindí suffixes का. के, and की, signifying "*of.*" It is met in the books, or rather in the grammars, in the genitive of आपनि

"*your honour*" आपनकार, meaning "*of your honour,*" while आपनार means "*of one's self.*" This is exactly reversed in Rangpurí, where आपनकार is almost always used when the speaker wishes to say "of one's self." In this dialect, however, the suffix कार, which I believe to be a sort of double genitive, is not confined to आपनकार. I find it used in common conversation, in such phrases as दुइ दिन कार रास्ता हैंटे एनुँ "*I came on foot a journey of two days*"; काल कार जन्य थुश्रो "*put it aside for to-morrow.*" Curiously enough, when in Tirhut in the year of the famíne, I was thrown much amongst uneducated classes, I noticed, amongst other forms in which a relationship to Bangálí might be traced, a similar use of the word कार and instead of का, which then not having been in Rangpur, I could not understand.

I now proceed to give some examples of Rangpurí folk songs.

I have used the Deva-Nágarí alphabet, and not the Bangálí, as I believe they will thus be accessible to a wider number of readers. As the three sibilants are freely interchangeable, I have for the sake of uniformity followed *Vararuchi* II, 43, and have written a dental स *sa* throughout. I have not, however, been able to carry out this rule rigidly in the case of some compound letters. For similar reasons I have represented both ब् and व् by व्.

The first story is a kind of nonsense verse, not unlike some of our nursery rhymes at home. Although I do not know any exact European parallel, it is quite possible that such an one may exist, and I have given it in the hope of the analogy being pointed out.

I do not know why it is called a *Gorakh Náther gán.* It appears to have no connection whatever with Kṛishṇa. It is a great favourite amongst the people, who delight in hearing it sung, and go into fits of laughter at the absurder impossibilities related.

गोरख नाथेर् गान ।

कान्ने कान्ने कथा कय् ।
तिन गाँश्रो तार इलाम पाय़ ॥ १ ॥
दुइ गाँश्रो तो भांगा चुरा ।
एक गाँश्रो तो मानुसे नाइ ॥ २ ॥
ये गाँश्रो खानत मानुस नाइ ।
ताते वसिल तिन जन कामार ।
दुइ जन तो जाने ना ।
एक जन तो वनाय़ ना ॥ ३ ॥
ये कामार टा वानाय़ ना ।

सेइ वालाने तिन खान कोदाइल ।
टुइ खान तो भांगा चूरा ।
एक खानत तो मुड़ा नाइ ॥ ४ ॥
ये खान कोदाइलेर मुड़ा नाइ ।
ताके दिया खुरिने तिन टा पुष्करिं ।
टुइ टा तो धुला धुसर ।
एक टा तो जले नाइ ॥ ५ ॥
ये पुष्करिते जल नाइ ।
ताते नामाइने तिन खान जाल ।
टुइ खान तो फारा छिरा ।
एक खान तो घोप नाइ ॥ ६ ॥
ये जाल खानेर घोप नाइ ।
ताके दिया मारिने तिन टा रुइ ।
टुइ टा तो भापेया गेन ।
एक टा तो पाइने ना ॥ ७ ॥
ये रुइ टा पाइने ना ।
ताके निया गेन कालीगञ्जेर हाट ।
ताके विक्रि करिने तिन काहन कारि ।
टुइ काहन तो पाइने ना ।
एक काहन तो दिने ना ॥ ८
ये काहन कारि दिने ना ।
ताते किनिने तिन टा पातिल ।
टुइ टा तो भांगा चुरा ।
एक टा तो तला नाइ ॥ ९ ॥
ये पातिल टार तला नाइ ।
ताते आन्दिने तिन जन वामनेर भात ।
टुइ वामन तो खाइने ना ।
एक वामन तो पाइने ना ॥ १० ॥
ये वामन तो पाइने ना ।
ताके मारिने तिन टा चओर ।
टुइ टा तो नागिने ना ।
एक टा तो चओराइने ना ॥ १ ॥

इत्यादि ।

A SONG OF GORAKH NÁTH.

(1.) Let me whisper a tale in your ear. I got a present of three villages.

(2.) But two villages were all waste land, and in the third there was not a single man.

(3.) In the village in which there was not a single man sat three blacksmiths. But two of them did not know their business, and the third did not make anything.

(4.) The blacksmith who made nothing, made three spades. But two of them were broken and good for nothing, and the third had no ferule for the handle.

(5.) With the spade which had no ferule, he dug three tanks. But two of them were filled with dust, and the third had no water in it.

(6.) In the tank which had no water in it, he set three fish-nets. But two were in rags and tatters, and the third had no meshes.

(7.) With the net which had no meshes, he caught three *ru-is* (a kind of fish). But two jumped away and escaped, and the third he could'nt find.

(8.) The *ru-i* he couldn't find, he took off to Kálíganj market, and sold it for three káhans* of *kaorís*. But two káhans he didn't get and one they didn't give him.

(9.) With the káhan of *kaorís* they didn't give him he bought three earthen cooking pots. But two were broken and worthless, and the third had no bottom.

(10.) With the pot which had no bottom, he cooked rice for three bráhmaṇs. But two didn't eat any; and the third didn't get any.

(11.) And the bráhmaṇ who didn't get any, gave him three slaps. But two didn't touch him, and the third wasn't a slap, &c.

The next song is a curious and characteristic production of the tiger-haunted northern half of the district. It tells how the Tiger-god *S'onáráy Ṭhákur* destroyed an army of Mughuls.

व्याघ्रेर देवता

सोनाराय ठाकुरेर गान ।

वाघे सव नाम लइ्ये डाके रे,
ओ ठाकुर सोनाराय, वाघ सव डाके
वाड़ी २ वेड़ाय़ ठाकुर हरि नाम दिय़ा ॥ १

* A *gaṇḍa* = 4. 20 *gaṇḍas* = 1 *paṇ*. 16 *paṇs* = one káhan = 1280.

हरिर नाम दिय़ा ठाकुर चलिय़ा पथे याय़।
यत मोगलेर फाज घाटात नागाल पाय़॥ २
यत मोगलेर फौज जिज्ञासिले कथा।
मनेर गौरवे ठाकुर दोगदोगाइले माथा॥ ३
कमरेर पटिका खसाइय़ा ठाकुरके वान्धिय़ा।
धाकाइते २ नैले आगत करिय़ा॥ ४
धाकाइते धाकाइते नैले कोट सालेर घरे।
वाइस मोन पाथर दिले तार वुकेर उपरे॥ ५
छोट मगल उठे वले वड़ मगल भाइ।
कालिकार वम्बन दादा चल देखिते याइ॥ ६
तोनाजिल मगल जाति करिल स्नान। ७
मिठा जले मगल जाति करिले भोजन।
वम्बन देखिते मगल करिल गमन॥ ८
कतेक दुर छाड़ि मगल कतेक दुर याय़।
आर कतक दुर गेले कोट सालेर लागाल पाय़॥ ९
कोट सालेर घरे याइय़े मगल भुलकी मेरे चाय़।
वाइस मोन फेलाइय़ाछे तोमार नाइ सोनाराय़॥ १०
छोट मगल उठे वले वड़ मगल भाइ।
ए वम्बन भाल नय़ दादा चल वाड़ी याइ॥ ११
वाड़ी याइय़ा वान्धि आमरा सात खानि घर।
से घरे थाकिले वाघक नाइ डर॥ १२
चिनिवार ना पारिली वेटा मगल छाड़ जाति।
तोर मगल मेरे याय़ निसा भाल राति॥ १३
अरनेर किनारे ठाकुर मारे हाक।
एक ठेलाय़ चलिय़ा आसिल विसा स एक वाघ॥ १४
विसा सय़ वाघ आसिल तिसा सय़ उठ।
हेट मुख हइय़े आसिल वनेर भालुक॥ १५
धर २ वाघगन वाटार पान खाओ।
एइं वेटा मगलेर साते वाद साधिय़ा देओ॥ १६
एतेक ऊड़मुड़ि वाघ उठिल निल पान।
गाय़ेर ठेलाय भाइङ्गे फेलाय़ घर सात खान॥ १७
घर भाङ्गिय़ा वाघ हइल कातर।
नम्फ दिय़ा सन्धाइल वाघ वाड़ीर भितर॥ १८
मगलेर माइय़े गिछे अन्नसालेर घरे।
नागाइल पाइय़ा मोछड़ाय़ घाड़ ऊड़मुड़ि वाघे॥ १९
मगलेर वेटि गिछे जल भरिवार।
वावक देखिय़ा तार नदी सातरिय़ा याय़॥ २०
मत्स्य वले तार घड़ीय़ाले खाय़।
आजि केन वा ठाकुर मोक एत ताप देय़॥ २१

वाम हस्ते धरि मोगलक मारे एक पाक ।
माटित पड़िया मोगल करे वाप २ ॥ २२
आजि केन वा ठाकुर मोक एत ताप देय़ ।
धनेर किङ्कर ना मुइ मनेर किङ्कर ।
चड़नेर घोड़ा वेचे सेवा करिम तोर ॥ २३
सइ दिन सोनाराय़ ठाकुर दिय़े गेल देखा ।
नर लोक पुजे ताक पाइय़ा परिखा ॥ २४

इति ॥

A SONG OF S'ONA'RA'Y ṬHA'KUR.

All the tigers roar forth his name.

"Oh Ṭhákur S'onáráy." All the tigers roar forth his name.

(1.) From house to house the Ṭhákur wandered, uttering the name of Hari.

(2.) He uttered the name of Hari as he went along the way; and he met the whole Mughul army on the road.

(3.) The whole Mughul army asked him a question: but in the pride of his heart, the Ṭhákur only shook his head.

(4.) So they undid their waistbands and tied up the Ṭhákur, and with blows they thrust him on before them.

(5.) They thrust him on into their prison, and tied a twenty-two maund stone upon his chest: (and left him there).

(6.) The little Mughuls got up and said to the big Mughuls, "Brothers, come, let us see our prisoner* of yesterday."

(7.) Both the classes of Mughuls went to bathe.

(8.) They ate their breakfast (and drank) sweet water, and then went off to see their prisoner.

(9.) The Mughuls went on, and on, and on, and arrived at the prison.

(10.) When they arrived at the prison, they peeped carefully in. "He has thrown off the twenty-two maund stone, your S'onáráy is not there."

(11.) The little Mughuls got up and said to the big Mughuls, "Brothers, this binding up was not good. Let us go home.

(12.) "Let us go home and build seven houses. If we keep inside them, there will be no fear of the tiger."

(13.) (The Ṭhákur said unto himself) "Ye scoundrels, low-caste Mughuls, ye could not recognize me. Your Mughuls will be killed one fine night.

* Lit. "tying up."

(14.) The Ṭhákur went to the edge of the wood and gave forth a roar, and with one bound there came twenty hundred tigers.

(15.) Twenty hundred tigers came, thirty hundred camels, and with heads down came wild bears.

(16). " Hurrah, Tigers ; take some betel and *pán.* We have revenge to take upon those scoundrelly Mughuls.

(17.) The tigers rushed up tumultuously and took the *pán* : and with one spring of their bodies they destroyed the seven houses.

(18.) The tigers got tired with breaking down the houses, so they jumped into the inner apartments.

(19.) The Mughul's wife had gone into the cook-house. When the tigers saw her, they tumultuously twisted her neck.

(20.) The Mughul's daughter had gone to fetch water. When she saw the tigers, she jumped into the river and began to swim. The fishes said " A crocodile is eating her."

(21.) She said, " Oh Ṭhákur, why are you afflicting me so to-day."

(22.) He caught the Mughul by the left arm, and gave him a blow. The Mughul fell on the ground crying " Báp, Báp."

(23.) He said, " Oh Ṭhákur, why are you afflicting me so to-day. I'm not a slave of my wealth but I am of my life. I'll sell my riding horse and be your slave."

(24.) On that day S'onáráy Ṭhákur made himself visible, and men now worship him when they fall into temptation.

The third specimen is a song describing the birth of Krishṇa. It is by far the most popular song amongst the Hindus of the district. It is not extant complete, but I have been able to collect many pieces of it and to repatch them into something like the original song which no doubt originally existed. I have been able to produce a pretty fair text ; as there is hardly a line of which I have not obtained two or three copies. Considering the great distances from each other at which the places were whence I obtained the fragments, it is wonderful how they agree ; especially as it is not customary for the reciters to possess written copies, or even to be able to read them if they did. Bábu Hariś Chandra Rái of Ulipur in this district was able to give me three extensive fragments, which were of great assistance to me. They gave me, in fact, the main thread on which to string the other smaller fragments I had collected.

No doubt the story was originally continued further than I now give. In fact, I have some short pieces on Kṛishṇa's later life which favour such a theory : but unfortunately they are not nearly numerous enough, as far as I have yet been able to see, to justify me in giving any more at present.

As it is given here, the story ends abruptly. Perhaps, at some future time I may be able to extract more of the same kind of gold from the rich mine of material yet lying by me unexamined.

किष्टेर जन्माष्टमी।

उग्रसेन महाराजा तिरिजगते जानि ।
तांर घरत् उवजील कन्या नाम दैवखिनी ॥ १
कार घरत् दिमों कन्या योग्य नाइ वर ।
रुप आछे रतन आछे परम सुन्दर ॥ २
हेन् काले चलिया आइल् नारद् मुनिवर ॥ ३
मुनिक् देखिञा राजा करिल सम्भासन ।
वसिवार दिल मुनिक् उत्तम सिंहाशन ॥ ४
पांओ धोवार् आनिया दिल् झाड़ित करि जल ।
कप्पुर ताम्वुल दिल मीठा भरि पान ।
राजा कैल भाल् हैल मुनि ठाकुर इति आगमन ॥ ५
मोर घरे वाड़े कन्या नामे दैवखिनी ।
रुपे गुने वाड़े कन्या परम सुन्दर ।
कोन स्ताने दिम विवा जुम्य ना पाइ वर ॥ ६
हेन काले गुनिया कैल नारद मुनि वर ।
गोकुल नगरे आछे वासु देवेर घड़ ।
सेइ स्ताने देओ विवा दैवक सुन्दर ॥ ७
दैवखिनी वासुदेव दुइ सम सव ।
सेइ स्ताने देओ विवा दैवक सुन्दर ॥ ८
ताक सुनिया दैवक राजा हरसित हैय्या
नारदक पाटाइया दिया वसुदेवक आनिल धरिया ९
नाना राज्येर राजाक आने सम्भासिया ।
रो-भाट व्राम्मन तारा आसिल विस्तर ॥ १०
चारि गचि राम कला आङ्गनाय गाड़िया ।
सोनार घट चाइलन वाति दिया लइल वरिया ।
आटेर लगन चाइर करिया दैवखिनी विवा ॥ ११
वसुदेव दैवखिनीक थुइया एकस्तर ।
नानामत करे दान राज राज्येस्वर ।
हस्ति घोड़ा दान यतेक किछु कर ॥ १२
पत्तमेते करे दान कन्यार हय माओ ।
तैंसे करिले दान एक सत्त नाओ ॥ १३
ताछ पाछत करे दान कन्यार हय भाइ ।
तैंइसे करिले दान एक सत्त गाइ ॥ १४

ताक्ष पाक्षत करे दान कन्यार हय् जेठो।
एकटा गाभी करिले दान तारयो नेटु खाट॥ १५
तार पाक्षत करे दान कन्यार हय् जेठाइ।
तैंसे करिले दान चरका काटा नाटाइ॥ १६
तार पाक्षत करे दान कन्यार हय् आजु।
दान नाइ दच्छिना नाइ खालि हाकु दाकु॥ १७
तार पाक्षत करे दान कन्यार हय् भामा।
तैंसे करिले दान भाङ्गा गाइनेर सामा॥ १८
हेन काले गुनिया कइल मुनिवर।
कंस तोर मरन देखि दैवखिनीर उदर॥ १९
ए वोल सुनि कंस राजा मने वड़ दुःखि।
हस्त खड्ग लइया याय् काटिवे दैवखि॥ २०
सात पाच राजा ताके राखिल धरिया।
हेन काले मुनि गोंसाइ वुजाइल आसिया॥ २१
गो वध वामन वध दानेते पलाय्।
तिरि वध करिले पातक सङ्गे चलि याय्॥ २२

दैवखि वसुदेव गेल गकुल नगर।
सप्त सन्तान जनमे तांर वचरे वचर॥ २३
जन्मे २ वसुदेव किष्टेर आराधन करे।
सेइ किष्ट जन्म नइल दैवखिर उदरे॥ २४
मासेर सेसे चान्देर दिने दैवखिर पाइल ऋतु॥ २५
गिला आमला लइया चलिल सिनाने।
पुर्न रुपे पन्ते देखा दिल स्रीहरि॥ २६
ओ दैवखि ओ दैवखि दैवखिनी राइ।
तोमार गरभत खानिक मागि ठांइ॥ २७
दैवखिनी वले आज कि हइल परमाद।
चतुर पासे देखि हामि घोड़ अन्धकार॥ २८
रविर तापेते हामि पन्त देखि दुर।
ना जानि कोन देवे डाके उराउर॥ २९
तुमि केन चिन्त माता दैवखि सुन्दरी।
मारिव तोमार ऐरी आमि स्रीहरि॥ ३०
एक दिनकार निसियोगे एड़िव गदाधर।
सवंसे वधिव राजाक काज्य कत बड़॥ ३१
मैल् वले मारिवे राजा ताक गनिवार पारि।
वधिव राजा कंसासुर तवे कतइ घड़ि॥ ३२
पुनर्व्वार स्नानेते चलिल दैवखिनी।
माटि रुपे गरबे वास लइलेन स्रीहरि॥ ३३

२२ वामन = ब्राह्मण, तिरि = स्त्री। २३ वचर = वत्सर। २६ सिनाने = स्नाने। २८ परमाद = प्रमाद। ३० ऐरी = वैरी।

ए पारत् स्नान करे सत्येर दैवखिनि ।
ओ पारे स्नान करे यसोदा रोहिनि ॥ ३४

यसोदा वले ॥

सइ वलों परानेर सइ सइ से कओं तोक ।
माझत नदी जमुना ना हैले कुंये दिनु हय कोल ॥ ३५
एवोल सुनि जमुना नदी छाड़िया गेइल वाला ।
दुइ सइ कोलाकुली करे जलेर उपरा ॥ ३६

यसोदा वले ॥

सइ सइ परानेर सइ से कओं तोक वाणी ।
कय् दिन कय् मास तोमार गरभ खानी ॥ ३७
कथा सुनि दैवखिनी लागिल कान्दिवार ।
तुइ किना जान सइ भाइ से हामार पर ॥ ३८
सात दिवसे सात छोओयाक पठाचे यम घड़ ।
आरेर हय् दस मास दस दिन मोर हइल बचर ॥ ३९

यसोदा वले ॥

सइ वलो परानेर सइ सुन सत्य करि ॥ ४०
आमार घड़े यदि कन्या हय् पुर्नवान ।
तोमार घड़े पुत्र हइले ताक करिओ दान ॥
दुइ भने सत्य सोदा करिल ऐ स्थान । ४१
एक सत्य दुइ सत्य सत्य से तिन वार ॥
एइ सत्य भङ्ग हैले पाछत भालाइ नाइ ।
दुइ भने सत्य सोदर करिल ऐ ठांइ ॥ ४२
हांटु पानित नामिया दैवखिनी हांटु करिल सुद ।
हिया पानिते नामिया दैवखिनी दिल पच्च डुव ।
कुवाटे नामि दैवखिनी कि सुघाटे उठिल ॥ ४४
भिजा वस्तर छारिया सुपन वस्तर पड़े ।
काखर कुम्भ नइल काखर उपरे ।
दुइ भने चलिया गेइल दुइ भनार घड़े ॥ ४५
स्नान करिया दैवखिनी मन्दिरे दिलेक पांओ ।
दिने दिने वाड़िया गेइल गाओ पाओ ॥ ४६
हेन काले चले आइसे असुर घड़े घड़ ।
उभरिया चले चकिया निसाचर ।
एइ मते गेल चर राजार दरवार ॥ ४७
पच्च पासे आछे राजार ए पच्च पात्तर ।
नाजीर उजीर आछे राजार वेयृत्रिस सास्तर ॥ ४८
डाण्डि कांसी तामा पित्तल वाजिचे सानाइ ।
रनसिङ्गा करताल वाजे लेखा जोखा नाइ ॥ ४९

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३५ परानेर = प्राणेर । ४१ पुर्नवान = पुण्यवान । ४५ काखर = कच्चेर ।
४८ पात्तर = पात्र, सास्तर = शास्त्र ।

राजा वले वाजनीया वेटा वाइज खेमा कर ।
कि खपर निया आइल चर वलुक उत्तर ॥ ५०
हस्त जोड़ चर वेटा करे नमस्कार ।
देखिचि दैवखिर गरभ मुइ गदाधर ॥ ५१
कथा सुनिया कंस राजार टाटा पैल गाय ।
हेट मुण्ड हइल राजा मुखे ना वेराय राओ ॥ ५२
वियान वेला जल दिया राजा करिल स्नान ।
पञ्च पात्तर लइया राजा बसिल देओयान ॥ ५३
राजा वले पात्तरगन कोन वुद्धे तरि ।
हामाक वधिते जन्म नइछेन हरि ॥ ५४
नाजीर उजीर वले राजा लोहार वान्द गड़ ।
हस्ति घोंड़ा राख राजा नोक नस्कर ॥ ५५
एतेक थाकिते राजा कारसे वापक डर ।
पात्तर वले महाराजा पराने वास डर ॥ ५६
तोमार वैनक दैवखिनीक आनिया वान्दि कर ।
ए सिसु हैले छाइला पाटामों जम घड़ ॥ ५७
ए वोल सुनिया कंस हरसित मन ।
चर चर वलिया राजा डाके घने घन ॥
डाक मध्ये चर वेटा दीयेल दरिसन ॥ ५८
हस्त जोड़ो चर वेटा करे नमस्कार ।
कि कारने महाराजा तलप हामार ॥ ५९
सेइ चरक पाचिल राजा चचेर टिप दिया ।
याहारे चलिया चर गकुलक नागिया ॥ ६०
एक आज्ञा ना पाय चर दुओ जे आज्ञा पाय ।
हस्ते सेल वरसा निया दिग् दउरे धाय ॥ ६१
दउर पाड़े कंसेर चर ना वान्धे माथार केस ।
गकुल नगरे याया हइल परवेस ॥ ६२
गकुले याया चर किराइया दै ।
नागिचे राजार दरवार ना हवे भालाइ ॥
वसुदेव दैवखि जमुना हओ पार ॥ ६३
ठाकुर वलाइ वले मधुर वचन ।
मिठाइ जल चर करह भोजन ॥ ६४
मिठाइ रइल जले चरक भोजन कराया ।
वसुदेव दैवखिनीक आगोत करिया ।
राजार दरवारत उथरिल गिया ॥ ६५
हस्त जोरे वसुदेव करे नमस्कार ।
कि कारने महाराजा तलप हामार ॥ ६६
राजा वले ओ वसुदेव

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५० खेमा = चमा, खपर = خبر । ५८ दरिसन = दर्शन । ६१ दिग = दीर्घ ।
६२ परवेस = प्रवेश ।

पुरान नारद मुनि कैछे वारे वार
भागिना भागिनी हस्ते मरन हामार ॥ ६७
दुइ भने थाक वन्दि गड़ेर भितर।
भुमिष्ट हइले छाइलाक पाटामो जम घड़ ॥
कथा सुनि दैवखिनी नागिल् कान्दिवार॥ ६८
भाइ गेश्रोइलु पराने दोसर एक खानी भिजनारी।
कन्या दादा नाथुलु गोचर मरुक दादा तोर हाति घोड़ा
तोर माडग हैया थाक राड़ि ॥
आपने टलुक दादा तोर माथार पागरि ॥ ६९
कंस राजा वले चर तोर वापेर माथा चाश्रो।
ढेका दिया दैवखिनिक गड़ेर भितर नेश्रो ॥ ७०
दैवखिनी वले भाल मन्द कथा कय लो कोन जन। ७१
चर तो उठिया वले वसुदेव तोर पति।
के तोक वलिवे मन्द राजार भगिनी ॥ ७२
तखन वसुदेव दैवखिनी।
कैल वन्दी ना २ करिया सन्दि ॥
आसि मश्रान लोहा दिया वान्दिलेन गड ॥ ७३
वाहिरेर परकास नाइ उपरे व्रर्म्म जाल ॥ ७४
कान्दि२ दैवखिनी करिल सयन।
सिश्रोरे वसिया स्वपन देखाइल् नारायन ॥ ७५
कि कारने कान्द माश्रो तोमरा दुइ जन।
तोमार गरभे वास नइल प्रभु नारायन ॥ ७६
एक दिनकार निसियोगे एड़िम गदाधर।
सवंस वधिम राजाक कार्य्य कत वल ॥ ७७
गकुले जनमिते हामार हैछे आमार मन।
इन्द्र आदि देवगन आसिवे जने जन।
निन्द्रा छिल दैवखिनी पाइल चेतन ॥ ७८
उठ २ श्रोहे प्रभु माथार छतर।
आज निसा काले परातक् काले देखिनु स्वपन।
हामार गरभे वास नइछे नारायन ॥ ७९
गकुले जनमिते तार हैग्रछे मन।
एइ वोल वलिया गेइल इन्द्रेर भूवन ॥ ८०

देवगन वलिया किष्ट डाके घने घन।
हस्त जोरे देवगन करे नमस्कार।
कि कारने महाप्रभु तलप हामार। ८१

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६७ कैछे = कहियाछे। ६९ गेश्रोइलुं = खोश्राइलुं। ७५ परकास = प्रकाश।

॥ किष्ट वले देवगन ॥

गकुले जन्मिते हामार हैयाक्के मन ।
सवे आसिया कर झाड़ वरिसन ।
एखन सुन देवगन हामार हइल मन ॥ ८२
वाओयान्न पुटि वाओ नइया हैल परनेर साजन ।
चल्लिस पुटि सिल लइया हइल सिलावती साजन ॥ ८३
वार मेघ लइया हइल इन्द्रेर साजन ।
सिंह नाद हस्ति डाके मेघेर गरजन ॥ ८४
सात राइत नओ दिन झाड़े गकुल भितर । ८५
मटुकनाले वरसे मेघ वज्जर लागे सिला ।
गाछ विरिक भाङ्गिया विरिकेर उड़ाय घुला ॥ ८६
स्रीफल पड़े नेडुर भाङ्गिया वागाय मारे नेार ॥ ८७
कंस राजार चर पलाइया गेइल गिरिर माचार तल ।
पाइक पालाय धनको पलाय करिया नेाड़ा नेाड़ि । ८८
एक पाइक पालाइया गेइल हालुयाइेर काछे ।
ढाल तलओयार त्यज्य करि खेतेर थुवरा वाछे ॥ ८९
आर चर पालाइया गेल कांट पेालातिर काछे ।
मातार पागड़ि काड़िया छेाओयार टिके मेाछे ॥ ९०
माऊगेक वले माओ माओ दुयार चापि धर ।
आर झांइ चाकरि करे माग हय तार माओ ॥ ९१
भेंड़ेाल करिया पुसिम विरद्द वाप माओ ।
ढाल तलओयार भांगिया गड़ाइम काचि दाओ ॥ ९२

दिन करिले सेमन तेमन रात्तिर हइल निसि ।
दैवखिनीर छाइला हइल ना जाने परसि ॥ ९३
उवजिल वरन काला । गलाय वेानेर माला ।
नाकेर सुर वांसीर आंओ ॥ ९४
मानिक मटुक माते । स्रीफल कमल हाते ।
डाइने लच्मी वामे सरस्वति ॥ ९५
हालिया दुलिया याय । युगल नेपुर पाय ।
गले सेाभे सर्नमय माला ॥ ९६
इन्द्र गेल ऐरावते । रुचि चाइल पुष्प रथे ।
वसुमति करे नाभिच्छेद ॥ ९७
माय वले पुत २ । देखाओ वाछार चान्दमुख ।
केन आइला अवागिनीर घड़े ॥ ९८

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८२ वाओ = वायु । ८६ विरिक = वृच्च । ८८ गिरिर = गृहिर । ९२ विरद्द = वृद्ध । ९४ आंओ = रव ।

एखन कंसेर चरे। वाड़ी घरे नटीया नड़े।
आचरिया मारिवे सिलेर तले॥ ९९
आन्धार घड़त उवजिल किष्ट हइल जोनाकिमय।
ओदर हते भुमि पड़िया मायेर सने कथा कय॥ १००

॥ किष्ट वले॥

हामाक गरभे वास दिया मा वड़ पाइला दुःख।
रविवार दिने मा येमन चन्द्रमुख॥ १०१
सीघ्र करिया माओ गकुल चलाओ कंस जिवार नय।
हाय वलिया दैवखि वालिसे मारे घाओ।
के आर डाकिवे मोक वुलिया वलाइर माओ॥ १०२
जय रे दे जयरे धनि सवे आनन्दित।
विद्याधरि करे नाच गन्धर्व्व करे गान॥ १०३

॥ किष्ट वले॥

पिता गे वचन मोर धर।
हामाक वदलेया आइस नन्द घोषेर घड़॥ १०४

॥ वसुदेव वले॥

पत्तम पाइक जागे हाते धनुसर।
तिन त्रिफला जागे वापु देखिते नागे डर॥ १०५
उलमान सुरमान जागे भार सब्द खाड़ा।
आर वांसयार खापुयार जागे जागे घने घन॥ १०६
ढाली सवे जागे वापु ढाल करि कान्दे।
वन्धुकटि सगांञ जागे वन्धुक लये हाते॥ १०७
नेपसु पाइक जागे राजार घड़ेर पाचे॥ १०८
गड़ खाइया जागे वापु एला आगमन।
कंस राजार विस्वास माहाइ जागे घने घन॥ १०९
हस्ति पिठे माऊत पहरि घोड़ा पिठे जीन।
आट भाइ भेउर वाजाय जागे रात्र दिन॥ ११०
पड़या पण्डित जागे वापु तोमार कारन।
तोक लइया काओयाल किष्ट केमने करिम गमन॥ १११
ए वोल सुनि काओयाल किष्ट हरसित मन।
निन्द्रा आलि वलिया किष्ट डाके घने घन।
डाक मध्ये निन्द्रा आली दिल दरिसन॥ ११२
हस्त जोड़ निन्द्रा आली करे नमस्कार।
कि कारने महाप्रभु तलप हामार॥ ११३
तोक वोलाओं निन्द्रा आली वचन मोर धर।
कंस राजार पुरि सहित अचैतन्य कर॥ ११४

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१०५ पत्तम = प्रथम। ११३ पुर्नेर = पुण्येर।

ए बोल सुनि निन्द्रा आली वले थाक २ ।
उड़िली कुड़िली निन्द्रा दिलेन छारिया ॥ ११५
पत्तम पाइक निन्द्रा गेल हस्ते धनु सर ।
तिन चिफला निन्द्रा गेल देखिते लागे डर ॥ ११६
उरमान सुरमान निन्द्रा गेल भार सब्द खाड़ा ।
आर वांसयार खापुयार निन्द्रा गेल सब भाड़ुया ॥ ११७
वन्धुकटि निन्द्रा गेल वन्धुक नएया हस्ते ।
ढालि सबे निन्द्रा गेल ढाल नएया कन्धे ॥ ११८
गड़ खाएया निन्द्रा गेल एला आगमन ।
कंस राजार विखास मादाइ सेओ निन्द्रा गेल ॥ ११९
हस्ति पिठे माऊत पहरी घोड़ा पिठे जीन ।
आट भेउरिया भेउर वाजाय् सेओ परिल निन्द्र ॥ १२०
एओ सब पड़ुया पण्डित निन्द्रा गेल ।
एके एके राज पुरी अचेतन हैल ॥ १२१
किष्ट वले पिता गे ओ हामाक लइया चल ।
तखन घड़ हने हैल वाहिर भाड़ वातास गेल ॥ १२२
माइर स्मरनेते आगत याय् महेस्वर ।
देव गन्दवर साते जमुनाय् दिल वालुचर ॥ १२३
देखिया जमुनार ढेउ प्राने नागे वड़ भय् ।
किरूपे एइ जमुना हवो मोरा पार ॥ १२४

॥ किष्ट वले ॥

आगे वापु सृगाली हय् पार ।
हाटु पानि हवार नय् हामाक् कोले जमुना हओ पार ।
हओ वापु मनत ना करिओ भय् ॥ १२५
अनेक पुन्नेर फले आसि चओं तोर घड़े ।
देओ निया गोपेर घड़े सुनरे गुननिधि ॥ १२६
गुननिधि नइया कोले । वसुदेव नामिल जले ।
स्नान करिल यादुमनि ॥ १२७
थाकिया पितार कोले । भाप दिया पैल जले ।
वसुदेव हाताय् जमुनार पानी ॥ १२८
वसुदेव जल हातायां चाय् । किष्टेर नागाइल नाइ पाय् ।
विषाद मने गुने ॥ १२९

॥ वसुदेव वले ॥

सात पुत्तेर सोके तनु हइल् ज्वर २ ।
ए सोने ना वाचिवे देवखि कि आर ॥ १३०
डाकिया वले स्रीहरि एवे वाप स्नान करओं ।
कान्दिया वेकुल केन हइस तोरा ॥ १३१

दस मास दस दिन माञोर ओदरु आचिनु ।
तन खाइया दुद ना खाञों मुइ ।
जल स्नान करिया देहा करिया देञो सुद ॥ १३२
जल हांसाया पाइल । कोलाय तुलिया नइल ।
कुति गेइल सइ ञो सया ॥ १३३

॥ वसुदेव वले ॥

अनेक पुनेंर फले । किष्ट आसिछे मोर घड़े ।
आन देखि तोर महामाया ॥ १३४
॥ नन्द वले ॥
मोर घड़े हैचे छाइला । नाम थुचि महामाया ।
रुपे गुने वड़ विद्याधरी ॥ १३५
॥ किष्ट वले ॥
एक कन्या दान कैल्ले । कोटि पुरुस उद्धार हवे ।
कि करिस तोक स्रीहरि ॥ १३६
स्रीहरिक निले कोले । दुइ चछु भोन रतन जले ।
महामायाक वदल दिया ॥ १३७
कोन वा गरवासुरे ।
गरवे दिचे ठांइ ॥
तांर वा पराने कत धरे ।
वदल करि गेइल घड़े ॥ १३८

झाड़ वातास गेइल ।
कंसेर घर घिड़िल वाड़ी । दुत मुखे जानाइल अर्मनि ।
चरे राजार गोचर ॥ १३९
तोमार हैयाछे भागिनी । दुत मुखे वार्त्ता सुनि ।
राजा चलिया आइल सीघ्रगति ॥ १४०
वार करे महामाया । घोवार पाटत आछार याइया ।
उड़िया हइल तांय आकास कामिनी ॥ १४१
उड़िया याय महामाया । तांय से याय कैया ।
सोनेक मामा कँञो तोमाक धरे ॥ १४२
तोमाक वधिवे ये । गोकुलात वाड़े से ।
देख याइया नन्द गोआयालेर घड़े ॥ १४३

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१३२ तन = स्तन ।

कथा सुनि कंस राज आनन्दित मन ।
चर चर वलिया राजा डाके तत खन ॥ १४४
महापात्र उठिया राजाक जानाइल उत्तर ।
तोमार मित्र आछे राजा काली दह सागर ॥ १४५
काली दहेर कुले कुले उनकुटि नागेर घड़ ।
सेइ वुद्धे मारिम छाइलाक कार्य्यं कत वल ॥ १४६
॥ इति ॥

THE BIRTH OF KṚISHṆA.

1. Ugrasena was a great king, renowned throughout the three worlds; and in his family was born a damsel named Devakí.

2. "Into what house will I give the damsel? I cannot find a worthy suitor. She hath beauty and she hath jewels. She is fair to look upon."

3. About this time the most excellent saint Nárada came on a visit to her father.

4. When the king saw the saint, he made obeisance and gave him a splendid throne to sit upon.

5. They brought water in a vessel for him to wash his feet, and also gave him camphor and betel and pán of the kind known as *míṭha bhari*. Then the king said, "Thy arrival here, Reverend Sir, is propitious.

6. "In my house there is growing up a damsel named Devakí. She is growing both in beauty and in virtue, and is exceedingly fair to look upon. Where shall I give her in marriage? I cannot find a worthy suitor."

7. Nárada thereupon proceeded to make astrological calculations, and then said to the king, "In the city of Gokula is the house of Vasudeva. There give thou thy daughter Devakí in marriage.

8. "Devakí and Vasudeva are a perfect match for each other. In his house give thou her in marriage."

9. On hearing these words, king Devaká was pleased, and despatched Nárada with an invitation to king Vasudeva.

10. He also invited with great honours the kings of the various (neighbouring) countries; the *Ro-bhát* Bráhmans came in crowds.

11. They planted four Rám plantains in the court-yard (for the marriage seat). They filled the house with golden offering dishes and lamps with shades,* and they shortened the eight days preparatory ceremonies of Devakí's marriage to four days.

12. They set Vasudeva and Devakí sitting together, and the kings of

* *Lit.* Lamps which can be carried about.

the earth began to make presents of horses and elephants, each to the best of his ability.

13. First the mother of the bride made her present. She gave them a hundred ships.

14. After her the bride's brother made his present of a hundred cows.

15. After him her father's eldest brother made his present. He gave only one cow, and it had a short tail.

16. After him his wife made her present. She gave the reel of a spinning wheel.

17. After her the bride's grandparents made their present. But they gave no present and no offering; they gave nought but hurry and bustle.

18. After them the bride's maternal uncle made his present. He gave the iron ferule of a broken rice pestle.

19. At this stage of the proceedings the excellent saint, after making astrological calculations, said "Oh Ka*m*sa, I see thy death in the womb of Devakí."

20. On hearing these words, King Ka*m*sa became extremely sorrowful in heart. He took his sword in his hand and would have slain Devakí.

21. But five or six kings caught hold of him and held him back, while the reverend saint came up to him, and remarked as follows:

22. "Slaughter of a cow or of a Bráhman may be expiated by gifts, but he who slayeth a woman, with him travelleth his sin."

23. Devakí and Vasudeva went to Gokula, and there each year she had a child to the number of seven.

24. At each birth Vasudeva worshipped Kṛishṇa, and finally Kṛishṇa took up his abode in Devakí's womb.

25. At the end of the month, on a moonlight night, Devakí showed signs of pregnancy.

26. She took *gilá* fruit and *ámlá* fruit and went to bathe; and on the way Holy Hari made himself visible to her in his full form.

27. "Oh Devakí, sweet Devakí, I ask for a little place within thy womb."

28. Devakí said, "To-day what dismay is mine. On all sides I see nought but a terrible darkness.

29. "The sun is hot, and the way seemeth long. I know not what God addresseth me from the sky."

30. "Fear not, Devakí, my gentle mother. I will kill for thee thy enemy—I the Holy Hari.

31. "One day, within the limits of a single night, I will protect thee

from the Club-bearer. I will slay the king with all his family. Truly a valiant act.

32. "The king will die saying, 'I am killed'. That I can prophesy. I will kill Ka*m*sa the Asura. Short will be the time it will take me."

33. Again on another occasion Devakí went to bathe, and in the form of dust the Holy Hari entered into her womb.

34. On this side of the river bathed the chaste Devakí. On the other side bathed Yaśodá and Rohiní.

YAŚODÁ SPAKE.

35. "Friend, Friend, Friend of my soul, I say unto thee, did not the Yamuna flow between us, I would clasp thee in my arms."

36. When the river Yamuná heard these words, he left the sands of his bed, and the two friends embraced each other where the water had just been flowing.

YAŚODÁ SPAKE.

37. "Friend, Friend, Friend of my soul. Friend, I say unto thee a word. How many days and how many months art thou with child?"

38. When Devakí heard these words, she began to weep. "What, dost thou my friend not know? My brother is my foe.

39. "On seven days hath he sent seven children of mine to Yama's abode. Other women remain pregnant for ten months and ten days, but I have been a year with child."

YAŚODÁ SPAKE.

40. "Friend, Friend, Friend of my soul, hear the vow I make unto thee.

41. "If a holy daughter is born unto me, and if thou hast a son, do thou give him unto me." The two friends thereupon swore to observe this promise.

42. "One vow, two vows, the third time a vow. If this vow is broken, may evil befal us." The two friends thereupon swore to observe the promise.

43. Up to her knees in water Devakí purified herself, and up to her breast in water she dipped herself five times.

44. At a bad *ghát* she dived, but it was at a good *ghát* that she arose from the water.*

45. The two friends exchanged their wet clothes for dry, and each lifted a water jar on to her hip, and went to her own house.

* That is, Kṛishṇa entered into her during the dive.

46. After concluding her bath, Devakí went home to her palace, and day by day, her body and limbs waxed in size.

47. At this time the startled goblins of the night, the Asuras, came and wandered through every house and palace, and thus the scouts of King Ka*m*sa approached his presence chamber.

48. On his five sides, the king had five servants round him. The Sheriff and the Prime Minister and forty-two books of law.

49. They played upon brazen and copper gongs and gonglets and clarionets. There is no counting the number of war trumpets and cymbals.

50. The King said, "Oh musicians, cease playing. Let the scout tell the news he brings."

51. The scout folded his hands and made obeisance. "Your humble club-bearer hath seen that Devakí is pregnant."

52. When King Ka*m*sa heard these words, he was as it were thunderstruck. He bent his head and did not utter a word.

53. Early in the morning, the King bathed himself with water and sat down in the hall of audience with his five servants.

54. The King said, "My servants, by what device can I escape? Hari hath taken birth to destroy me."

55. The Sheriff and the Prime Minister said, "Oh King build a fort of iron. Environ it with elephants, horses, men-at-arms, and an army.

56. "As long as that exists, no one's father wilt thou fear." The servants then proceeded, "Oh King thou feelest fear within thy soul

57. "Take thy sister Devakí and fasten her up. When this child is born, we will send it to Yama's house."

58. Ka*m*sa on hearing this was pleased in mind, and called several times for his scouts; and while he was yet calling, they made their appearance.

59. A scout clasped his hands and made obeisance. "Wherefore hath Your Majesty summoned us?"

60. The king addressed that scout with expressive eyes. "Go, oh scout, to Gokula."

61. One order of the king was as good as two to the scout. He took his spear and spear-head into his hand and ran by the shortest way.

62. As he ran, the scout did not even stop to tie up his hair. He went straight to, and entered, the city of Gokula.

63. The scout arrived at Gokula and swore an oath. (He said to Vasudeva) "The King's council is assembled and ill it bodeth thee. Vasudeva and Devakí, ye will have to cross the Yamuna."

64. The Holy Kṛishṇa then addressed them with a sweet voice, "Give the scout sweetmeats and water to eat."

65. The scout ate sweetmeats and water (to satiety), and left some uneaten, and then he placed Vasudeva and Devakí before him, and produced them in the King's council.

66. With hands clasped Vasudeva made obeisance, saying, "Wherefore hath the great king summoned me?"

67. The King said, "Oh Vasudeva, Nárada, the saint of old, hath told me time on time, that my death lieth in the hands of my sister's children.

68. "Ye two shall remain prisoners in my fort, and when thy child cometh into existence, I will send him to Yáma's abode." But Devakí, when she heard these words began to weep.

DEVAKÍ SPAKE.

69. "My Brother, I have lost my second self. Thou hast not let one single daughter of mine remain before thee. Brother, may thy horses and thy elephants die, and may thy wife become a widow; may thy págarí fall of itself from off thy head."

70. King Ka*m*sa said to the scout, "(Why art thou standing idle?) Art thou looking for thy father's head. Thrust Devakí into the fort."

71. Devakí said, "Who speaketh these words to me, evil and yet good."

72. The scout arose and spake, "Vasudeva is thy husband. Thou art the sister of the king. Who shall speak ill of thee?"

73. Then they bound Vasudeva and Devakí, and instantly made preparations.

74. And with eighty maunds of iron they built a fort. Outside, it was closed and over it an iron net.

75. Weeping Devakí laid herself down to sleep, and sitting by her head Náráyaṇa showed himself to her in a dream.

76. "Why, my mother, why do ye both weep? In thy womb the lord Náráyaṇa hath taken up his abode.

77. "One day, within the limits of a single night, will I protect thee from the Club-bearer. I will slay the king with all his family. Truly a valiant act."

78. "I have determined to be born in Gokula. All the gods from Indra downwards will attend at the ceremony." Then Devakí awoke from sleep.

79. "Awake, awake my lord, the crown* of my head. This night, just before dawn I dreamt a dream. Náráyaṇa hath taken up his abode in my womb.

80. "'I have determined to be born in Gokula,' saying these words he left me and went to heaven."

* Literally "umbrella."

81. Krishṇa summoned the gods urgently, and they came, and made obeisance to him with hands clasped, "Wherefore, Oh Mighty Lord, hast thou summoned us?"

Krishṇa spake.

82. "I have determined to be born in Gokula. Come ye all, and raise a storm of wind and rain. Hear ye now, oh gods, my resolution."

83. They took fifty-two times sixteen scores of winds and clothed themselves in them. S'ílávatí was dressed in forty times sixteen scores of hail-stones.

84. Indra clothed himself in twelve clouds, and they roared like unto the roar of a lion or of an elephant.

85. For seven nights and nine days the storm raged in Gokula.

86. The clouds poured forth in streams. The hail began to fall like thunder-bolts.

87. Plants and trees were broken. The trees flew about like dust. The *S'ríphala* tree fell, and the tiger ran away with a broken tail.

88. The scouts of king Ka*m*sa fled and hid themselves under the *máchás** of the householders. The messengers and the archers fled, running at the top of their speed.

89. One messenger fled to where the ploughmen were. He laid aside his sword and shield and took to weeding the field.

90. Another scout ran into the house of a woman fresh from child-bed. He took the págarí off his head and with it began to cleanse the child.†

91. He said to the wife, "Mother, mother, close the door. Who again will enter (such) service (as mine), may his wife be unto him as his mother.

92. "I would sooner turn a beggar, and support an old father and mother, and break up my sword and shield, and fashion them into scythes and hatchets."

93. As the day has been, so is the night. Devakí hath a child and the neighbours know it not.

94. He is born of a dark complexion, with a garland of wild flowers round his neck. The tune of his nostrils is like the melody of a flute.

95. A pearl coronet on his head, a *S'ríphala* and a lotus in his hand. On his right standeth Lakshmí, on his left Sarasvatí.

96. He tottereth as he goeth. His feet wear a pair of anklets. Round his neck a glorious golden wreath.

* A kind of bamboo divan. † *Lit.* 'Ano fæces detergens.'

97. Indra cometh on his elephant Airávata. S'achi cometh in her chariot of flowers. Mother Earth cutteth his navel string.

98. The Mother saith "My son, my son. Show me the moon-face of my child. Why hath he come into the house of a luckless one?

99. "Even now Ka*m*sa's scouts invest each house and room. He will dash thee to death upon a stone."

100. In a dark room Kṛishṇa is born, and he shineth pure and radiant as the moon-light. As he issueth from her womb, and falleth upon the ground, he speaketh unto her.

Kṛishṇa spake.

101. "I have dwelt in my mother's womb, and have given her great pain. It is true it is a Sunday, but my mother's face is pale as the Moon.

102. "Speedily my mother, come to Gokula, Ka*m*sa must not escape." But Devakí exclaimed, "Alas!" and struck the pillow with her arm, saying "Who will call me Kṛishṇá's mother?"

103. Every one rejoiced and gave vent to cries of victory. Vidyádharas danced, and Gandharvas sang with joy.

Kṛishṇa spake.

104. "My Father, hear my words. Make me a changeling in the house of Nanda the cow-herd."

Vasudeva spake.

105. "The first man-at-arms waketh and watcheth with bow and arrows in his hand. My child, when I see trident-bearers watching, my heart faileth me.

106. "Ulmán and Surmán wake and watch, and their voice is mighty. Other staff-bearers and spear-bearers wake and watch in all directions.

107. "My child, shield-bearers wake and watch with shields upon their shoulders. Gun-bearers wake and watch with guns in their hands.

108. "Nepsu the man-at-arms waketh and watcheth behind the palace.

109. "My child, the fort and moat are all awake. Every one is now present. Faithful old servants of King Ka*m*sa wake and watch around.

110. "On the backs of elephants mahauts watch. On horseback sit watchmen ready. Eight trumpeters sound bugles night and day.

111. "My child, scholars and teachers alike wake for thee. How, Kṛishṇa, my Son, can I take thee away."

112. Kṛishṇa heard these words with delight, and began to call for the goddess of sleep: and while he was yet calling, she appeared.

113. With hands clasped the goddess of sleep made obeisance. "Wherefore hath My Lord called me?"

KṚISHṆA SPAKE.

114. "I tell thee Sleep; and pay thou heed unto my words. Cast thou the city of Ka*m*sa into an oblivious sleep."

115. The Goddess of Sleep replied, "Remain at ease," and she let loose *Uhilí* and *Kuhilí*, her two sleep-slaves.

116. The first man-at-arms fell asleep, in his hand his bow and arrow. The three trident-bearers fell asleep, terrible as they were to look upon.

117. Urmán and Surmán of mighty voice fell asleep; and so did the villain staff-bearers and arm-bearers in all directions.

118. So did the gun-bearers with their guns in their hands, and the shield-bearers with their shields on their shoulders.

119. The fort and moat fell asleep, every one as he had come; so did the old and trusted servants of king Ka*m*sa.

120. The mahauts slept on their elephants and the guards upon their horses. The eight trumpeters also slept.

121. Also all the scholars and teachers fell asleep. One by one the whole capital became inert and senseless.

122. Then Kṛishṇa said unto his Father, "My Father, take me away." And as they got outside the fort, the rain and storm ceased.

123. For the sake of the All-mother of the universe, Maheśvara went in front. Gods and Gandharvas accompanied them, and sandy islands rose in the Yamuna.

124. When Vasudeva saw the Yamuna's waves, he became filled with terror, saying, "How can I cross the river?"

KṚISHṆA SPAKE.

125. "See Father, in front of us even jackals have been able to cross. The water will not reach thy knees. So take me in thy bosom and pass over.

126. "Let not there be fear in thy mind, My Father. I have come into thy house, the fruit of thy many pious deeds. Home thou art of all the virtues. Hear my words and place me in the cow-herd's house.

127. The father took the abode of virtues into his bosom and descended into the water. Holy Kṛishṇa bathed.

128. And Vasudeva searched for Him amidst the waters of the Yamuna.

129. He searched in the water, nor could he find Kṛishṇa. He became sorrowful in heart.

VASUDEVA SPAKE.

130. "Devakí hath wasted away of grief for her seven former children; and now when she heareth of this, she will surely die."

131. The Holy Hari cried to his father, "I am bathing. Wherefore art thou weeping with distracted mind?

132. "For ten months and ten days was I within my mother's womb. I have not been suckled by her, and I have bathed to purify myself from the taint."

133. He searched in the water and found him. He took him into his bosom saying, "Where are my Friend* and her husband?"†

Vasudeva spake.

134. ‡"The fruit of many virtuous actions, Kṛishṇa, hath been born in my house. Bring forth and show me thy Mahá Máyá."

Nanda spake.

135. "In my house hath been born a daughter. I have called her Mahá Máyá. In form and virtues is she truly beauteous."

Kṛishṇa spake.

136. "If thou givest one damsel, Oh Nanda, thou wilt give salvation to a thousand generations. Thou shalt see, what I, the Holy Hari, can do for thee."

137. He took the Holy Hari to his bosom, his eyes glistening like two diamonds; and gave in exchange Mahá Máyá.

138. What woman that beareth child hath given place in her womb to one like Him. Or what pangs did Vasudeva suffer as he returned home after exchanging his child.

139. The rain and storm ceaseth and Ka*m*sa's scouts, again surround the house, and send the news to the king by the mouth of a messenger.

140. "A daughter hath been born to thy sister." When the king heareth the news, he hasteneth (to the fort).

141. Forth he draggeth Mahá Máyá. He dasheth her upon a washer-man's stone, and forth she riseth in the air in the form of a celestial female.

142. Away flieth Mahá Máyá, and as she goeth she saith, "Hear me, uncle. I say unto thee what concerneth thee.

* Yaśodá.

† Nanda.

‡ We must now suppose that Vasudeva has crossed the Yamuna and has met Nanda, whom he is now addressing. Mahá Máyá is of course Yoga Nidrá, who took birth as the child of Yaśodá.

143. "He who will slay thee, waxeth strong in Gokula. Go forth and see him in the house of Nanda, the cow-herd."

144. When King Ka*m*sa heard these words, he was pleased, and on the spot summoned his scouts.

145. His Prime Minister arose and made reply, "On the ocean at Kálídaha is a friend of thine. On the shores of Kálídaha is the house of Unakuṭi the Nága.

146. "He will smite the child upon the breast. Truly a valiant deed."

The concluding poem is an interesting account of the twelve seasons. It is supposed to be the soliloquy of a woman of the Bedhya caste during the absence of her husband on a peddling tour. The Bedhyas here, as in other districts, have the reputation of being half gipsies, half thieves. Their ostensible means of livelihood is a petty traffic in *hámáku* (a kind of Rangpurí tobacco prepared for chewing), camphor, cloves, and other spices which they sell to women. I have ventured in this case to attempt a metrical paraphrase, instead of a literal translation. The original is so extremely compressed, and so full of allusions to agricultural life, that it would be almost unintelligible without a full commentary.

The piece partakes more of the nature of a Bháná or dramatic monologue (Cf. Wilson's Theatre of the Hindus, Vol. II, p. 384), than of any other species of Sanskrit composition with which I am acquainted. The reciter's husband, Nílá Bedhya, has gone on a voyage down the Ganges to the southern regions, where the tide ebbs and flows, and he is absent a whole year. She describes each month how she looks forward to his return, in simple but feeling language. It is a great relief to come to it after the eternal *viraher anala* of the orthodox book-school.

In the month of *Pausha,* she hints that advances have been made to her by some rich neighbour, who offers to make her his *dásí;* not at all an uncommon occurrence in this district, where women are bought and sold and stolen like cattle. The arguments used are curious enough, and characteristic. The seducer says, "You had better come to me. You are alone and have no friends. This is the cold month of *Pausha,* and you will surely die. You will have no one to burn your body, and it will be thrown away into the fields to rot. So thick will be the winter mists that even the vultures and the jackals will not see your body to devour it."

In Mágha and Phálguna, every one who can bear a hand is hard at work in the fields. Jute is being cultivated, and the *a-uś dhán,* one of the main food staples of the district, is being planted. The very fishermen are hard at work, building low embankments round the rapidly drying pools, and subse-

quently baling out the water to catch the tiny fish which swarm therein. Thus the only people left at home are the *guru mahás'aya* of the village school, and the pupils who are supposed to be under his care. The latter yield to the temptations of the cool spring season, as school-boys do all over the world, and, relieved of the supervision of the elder branches of the family, run truant and riotous throughout the village. Great is the damage done by them, and great the rage excited amid the elders on their return from their day's work ; and, as no parent can see anything but good in his own offspring, the unfortunate *guru* is made the scapegoat for all the mischief done. The boys certainly have been naughty, but it is equally certain that it is the *mahás'aya's* fault. This forms the subject of the episode related under the month of Phálguna.

In Vaiśákha, the wife remembers that there is rejoicing in every home, while she alone is miserable. The *paḍá*, or thatch covering, of the rice-stores of the past year is first broken in this month. While everything is happy, she can do nought but think of her husband, and be tortured by jealous suspicions as to his conduct in the far country.

At the commencement of the rains, when storms are prevalent, and her heart is anxious for the wanderer tossed about amidst the tidal waters of the Sundarbans, the happier women of the village gibe at her and give her false news of the death of her husband.

At the height of the rains, the *Komḍa*, a large fish-eating bird which haunts the banks of the Brahmaputra, utters its loud *tub, tub*, the livelong night. The people say that it is a ghost who is speaking, and every one considers it an omen of ill-luck when he hears it.

In Bhádra, the Tál fruits ripen and fall to the ground. They lie there, and apparently decay, but if opened even after many days, they will be found to contain a clear transparent kernel of great delicacy. The wife is led to compare this wonderful power of retaining its beauty and freshness, with her own comeliness, and to fear that before Nílá returns, she may be an old and haggard woman.

The rest of the monologue, I hope, explains itself, and so I introduce it without further preface.

नीलार वारमासि गान ।

॥ अग्रहायण ॥

एइत अग्रहायन मासे क्षेते पाका धान ।
केह काटे केह माड़े केह करे नवान ॥ १
करुक करुक नवान दिया गाविर दुद ।
घरे नाइ अभागीर पति नवानेर किवा सुख ॥ २

एइ मास भाँड़ानु नीला ना पुरिल आस ।
हाँसिते खेलिते आइल सम्मुखे पौस मास ॥ ३

॥ पौष ॥

एइत पौस मासे पुस्ये अन्धकार ।
मैल्ले मांस ना खाइवे सकुन छगाल ॥ ४
नाखाइले २ मांस हाड़े पावे माटी ।
तवु ना हैव आमि पर पुरुसेर दासी ॥ ५
एइ मास भाँड़ानु नीला ना पुरिल आस ।
हाँसिते खेलिते आइल सम्मुखे माघ मास ॥ ६

॥ माघ ॥

एहत माघ मासे गरले क्राड़े सित ।
तुलार ओड़न, तुलार पाड़न, तुलार सियरर वालिस ॥ ७
एइत मास भाँड़ानु नीला ना पुरिल आस ।
हाँसिते खेलिते आइल सम्मुखे फालगुन मास ॥ ८

॥ फाल्गुन ॥

एहत फालगुन मासे वसन्ते वहे वाओ ।
सुखाइल आमार अष्ट तालुया निला करिल राओ ॥ ९
माछुया भाइ मारे माछ वान्धिया चारि आइल ।
सिस्य यदि कुभाजन हय गुरुये खाय गाइल ॥ १०
केमन तोमार गुरु हाते दिछे खड़ि ।
नागाइल पाइले ताहार मुखे मारि भाटार वाड़ी ॥ ११
सुन सुन ओहे कन्या सुन सहचरि ।
तोमाते आमाते कथा गुरु केन तुलिस् ॥ १२
एइ मास भाँड़ानु नीला ना पुरिल आस ।
हाँसिते खेलिते आइल सम्मुखे चैत्र मास ॥ १३

॥ चैत्र ॥

एइत चैत्र मासे चैताली परव ।
घरे आछे यार साधु तार वड़ गौरव ॥ १४
एइ मास भाँड़ानु नीला ना पुरिल आस ।
हाँसिते खेलिते आइल सम्मुखे वैसाख मास ॥ १५

॥ वैसाख ॥

एइत वैसाख मासे गृहस्थ भाङ्गे घुड़ा ।
नीलार यौवन देखि ए जाली कुमड़ा ॥ १६
गुया लया पान लया अञ्चले वान्धिव ।
पुरुसेर धन आमि यत्नेते राखिव ॥ १७

परेर मानिक साधु देखिले हवे कि ।
तोमार घरे आछे अमुल्य धन परे लुटे खाइवे ॥ १८
एइ मास भाँड़ानु नीला ना पुरिल आस ।
हाँसिते खेलिते आइल सम्मुखे जैष्ठ मास ॥ १९

॥ ज्यैष्ठ ॥

एइत जैष्ठ मासे गाछे पाका आम ।
घरे आछे यार साधु तार वड़ आराम ॥ २०
एइ मास भाँड़ानु नीला ना पुरिल आस ।
हाँसिते खेलिते आइल सम्मुखे आसाड़ मास ॥ २१

॥ आषाढ़ ॥

एइत आसाड़ मासे गाङ्गे भड़ा पानी ।
तोर साधु पड़े मल्ला उजानि भाटानी ॥ २२
ये दिन मरिवे मोर प्रानेर निज पति ।
आउलाये माथार केस छिँड़िव गज मति ॥ २३
राम लछन दुइ खुट सङ्ख भेङ्गे हवे चुर ।
दिने दिने मलिन हवे सिँतेर सिन्दुर ॥ २४
एइ मास भाँड़ानु नीला ना पुरिल आस ।
हाँसिते खेलिते आइल सम्मुखे स्रावन मास ॥ २५

॥ श्रावण ॥

एइत स्रावन मासे आउसे पाका धान ।
कोँड़ा पच्चिर डाके आमार सरीर कम्पमान ॥ २६
एइ मास भाँड़ानु नीला ना पुरिल आस ।
हाँसिते खेलिते आइल सम्मुखे भाद्र मास ॥ २७

॥ भाद्र ॥

एइत भाद्र मासे गाछे पाका ताल ।
नारी हये एरुप यौवन राखिव कत काल ॥ २८
यत पारि यौवन तत दिन राखि ।
राखिते ना पारि यौवन विस खाइये मरि ॥ २९
एइ मास भाँड़ानु नीला ना पुरिल आस ।
हाँसिते खेलिते आइल सम्मुखे आश्विन मास ॥ ३०

॥ आश्विन ॥

एइत आश्विन मासे दुर्गार अष्टमी ।
फुले जले करे पुजा विधवा रमनी ॥ ३१
करुक २ पुजा माङ्गे निव वर ।

मोर साधु विदेसे गिछे फिरे आसुक घर ॥ २२
एइ मास भाँड़ानु नीला ना पुरिल आस ।
हाँसिते खेलिते आइल सम्मुखे कार्त्तिक मास ॥ २३

॥ कार्त्तिक ॥

एइ कार्त्तिक मासे वरिसार हैल सेस ।
वानिज्य करे नीला साधु फिरे आइल देस ॥ २४

इति ॥

NI'LA'S SONG OF THE YEAR.

Agraháyaṇa = *November-December.*

Here comes the month of *A'ghan* with its fields of ripening *dhán ;*
Some men reap, and some men thrash, and others hold *nabán.*
Yes, let them feast on rice and milk : their winter crops are home,
But what care I. My heart's own lord in countries far doth roam.
The month is filled, but not the hope that fills so full my heart.
Laughing and sporting cometh *Paush,* in turn to play his part.

Pausha = *December-January.*

" When *Pausha* comes, the wat'ry mists conceal the flowers sweet ;
" Who dies in *Paush,* no vulture nor jackal him can eat."
But let them eat, or eat they not, the earth my bones will claim,
Not e'en for life, would I become another's slave in shame.
The month is filled, but not the hope that fills so full my heart.
Laughing and sporting cometh *Mágh,* in turn to play his part.

Mágha = *January-February.*

And next comes *Mágha* dreary. Oh, the shivering in bed.
Cotton quilts, and cotton blankets, cosy pillows for the head.
The month is filled, but not the hope that fills so full my heart.
Laughing and sporting *Phálgun* comes, in turn to play his part.

Phálguna = *February-March.*

Lo, *Phálgun* with his winds of spring : and *Nílá* now would cry,
" My Love, the wind hath made my lips and tongue all chapped and dry.
" The Fisher-brethren ply the trade from which they take their name ;
" And when the boys are naughty, the *guru* gets the blame."

"Then, Sir," I'ld ask with mocking smile, "what *guru* tutored you*?
"Oh, if I only had him here, I'ld birch him black and blue."
"Nay, hush, Good Wife," the Good Man said, a smile upon his face,
"Whene'er you speak of gurus learned, 'tis you should ask for grace."
The month is filled, but not the hope that fills so full my heart.
Laughing and sporting *Chaitra* comes, in turn to play his part.

Chaitra = March-April.

Now comes the month of *Chaitra*, with its *charak púјá* gay.
Happy the woman there, whose lord is with her on the day.
The month is filled, but not the hope that fills so full my heart.
Laughing and sporting *Bais'ákh* comes in turn to play his part.

Vaiśákha = April-May.

And then comes glowing *Bais'ákh*, when the granaries they break,
And it is my Nílá's beauty, that the bloomy melons take.
My husband takes his betel-leaf, and wraps it in his cloth.
"A man's sole wealth it is," he says, "to lose it I'ld be loth."
My Good Man dear, for other's wealth do not your wife forsake:
But think of your dear pearl at home, which others fain would take.
The month is filled, but not the hope that fills so full my heart.
Laughing and sporting *Jyaishṭha* comes, in turn to play his part.

Jyaishṭha = May-June.

See, here comes merry *Jyaishṭha* with the mangoes on the trees:
If now my Lord were but at home, how I should live at ease.
The month is filled, but not the hope that fills so full my heart.
Laughing and sporting *A'shádh* comes, in turn to play his part.

A'shádha = June-July.

A'shádh is come. The *Ganga* 's full.—What words fall from thy mouth?
"Thy husband dead and drowned beneath the tides that fill the south."
If e'er my Life's Dear Lord should die, I'll loose my braids of hair,
And break the necklace round my neck, all strung with jewels rare.
I'll dash to atoms two fair shells,—a *Rám* and *Lakshmaṇ* pair,
And dark will be the *Sindur* line that separates my hair.
The month is filled, but not the hope that fills so full my heart.
Laughing and sporting *S'rábaṇ* comes, in turn to play his part.

* *Khaḍi* is the chalk which is put into the hands of children, when they are learning the alphabet.

S'rávaṇa = July-August.

Here comes the month of *S'rábaṇ ;* the *a-uś* is in the ear ;
    The *Komḍá* calls, and, at his voice, my body shakes with fear.
The month is filled, but not the hope that fills so full my heart.
    Laughing and sporting *Bhádra* comes, in turn to play his part.

Bhádra = August-September.

With *Bhádra* all the *Tál* fruit are ripening day by day
    A woman I, how long shall I, keep my youth fresh as they.
Long as I may I'll keep my youth,—a woman's all, say I.
    And when my youth is gone from me, I'll poison take and die.
The month is filled, but not the hope that fills so full my heart.
    Laughing and sporting *A'śvin* comes, in turn to play his part.

A'śvina = September-October.

Here comes the month of *A'śvin*, with dread *Durgá's Ashṭamí.*
    With flowers and water will I make a widow's heart-felt plea.
Let others worship as they will : I too will ask a boon :
    That my dear husband far away, may homeward travel soon.
The month is filled, but not the hope that fills so full my heart.
    Laughing and sporting *Kártik* comes, in turn to play his part.

Kárttika = October-November.

And with the month of *Kártik*, the yearly round is o'er,
    And Nílá dear, his traffic done, is welcomed home once more.

In conclusion I would plead guilty to, I fear, many inaccuracies in the preceding translations. Many of the words used are devoid of meaning even to the singers. They have found them in the song, and it is not their business to alter things written in the Satya Yuga. Sometimes they are unable to explain whole passages, saying, "It is a *Satya yuger kathá*, how are we to know it." For other words they have a traditional meaning, which I am fain to accept for want of a better. For instance, I am told that तेानाज़िल, in the Tiger song, means "both", and have translated it so, because I fail to trace the derivation of the word. There are several gentlemen throughout the district who take an intelligent and lively interest in its dialect, but even their help has been sometimes ineffectual in unravelling a Gordian knot.